Course Syllabus
EMP 3855/6855 HF – Global and Contemporary Worship Song Leadership
Emmanuel College
Toronto School of Theology
Fall 2018

Instructor Information

Instructor:	Lim, Swee Hong
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Office Hours:	Tuesdays-Thursdays 1400-1500 hr, or by appointment

Course Identification

Course Number:	EMP 3855/6855 HF
Course Format:	*In-class: Seminar & Presentation*
Course Name:	Global and Contemporary Worship Song Leadership
Course Location:	105, Emmanuel College
Class Times:	Thursdays 1400 – 1600 hr
Prerequisites:	EMP 2861 - Songs of the Church, EMP 1101 – Worship 1,

Course Description

This course seeks to reinforce and expand the musical capability of pastoral leaders in enlivening worship. This course will delve into the liturgical practice of song leadership surrounding the genre of global hymnody and contemporary worship songs. Broader concerns on theological implications and liturgical context of these materials will be explored.

Course Resources

Course Texts

> C. Michael Hawn, ed. *New Songs of Celebration Render: Congregational Song in the Twenty-First Century* (Chicago, IL: GIA Publications, 2013)
> https://search.library.utoronto.ca/details?8976806

> Lim, Swee Hong and Lester Ruth. *Lovin' on Jesus: A Concise History of Contemporary Worship* (Nashville, TN: Abingdon Press, 2017)
> https://search.library.utoronto.ca/details?10797782

Bibliography
Available on the course website.

Course Website(s)

- Quercus: https://q.utoronto.ca/

This course uses Quercus for its course website. To access it, go to the UofT Quercus login page at https://q.utoronto.ca/ and login using your UTORid and password. Once you have logged in to Quercus using your UTORid and password, look for the **My Courses** module, where you'll find the link to the website for all your Quercus-based courses. (Your course registration with ACORN gives you access to the course website in Quercus.) Information for students about using Quercus can be found at: https://community.canvaslms.com/docs/DOC-10701 . Students who have trouble accessing Quercus should visit http://toolboxrenewal.utoronto.ca/training-and-support/

Course Learning Objectives/Outcomes

Course Objectives

At the end of this course, students should:

1. Develop an awareness of the diversity of theological viewpoints and practices within Christian tradition as found in sacred music making.

2. Demonstrate a critical understanding for music making as it relates to their own and other faith perspectives and practices of music ministry.

Learning Outcomes

Students successfully completing this course will be able to demonstrate the following learning outcomes.

1. Offer scholarly response regarding the place of global and contemporary songs in Christian worship.

2. Demonstrate enlivening leadership skill in global and contemporary song repertoire in a variety of worship contexts.

3. Create worship services that use these materials effectively.

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Evaluation

Requirements

The final grade for the course will be based on evaluations in **four** areas:

In addition to being present and actively participating in the regular activity of the class, including the reading of the required texts and class discussions, students are expected to complete the following:

(1) Theo-aesthetics Position Paper (30%)   **DUE: Week 8**

Articulate a scholarly researched theo-aesthetics understanding on the use of these musical resources in the church, their issues and implications as they relate to Christian worship at the present time.

    Writing guidelines:

1. Students are required to confer with the professor on the topic by providing an outline and abstract in advance. Upon approval, the paper needs to delve critically into the select issue such as post-colonialization or empire assertion, niche music marketing, disintegration of confessional heritage, identity formation, etc. as it relates to the function of music making in worship.
2. Assert an opinion (not feeling) that is substantiated by research scholarship and relevant context in your response.
3. Paper length:
   a. BD students (maximum of 4000 words excluding citation and bibliography)
   b. AD students (maximum of 8000 words excluding citation and bibliography)

    Submission protocol:

1. Craft your essay using the Chicago Style (or Turabian): Note and Bibliography citation format. For example, see http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html
2. Format your essay is in either MS Word (DOCX) or Rich Text Format (RTF) with 12-point size Times New Roman or equivalent font in double line space.
3. Ensure that your assignment bears your U of T registered name.
4. Submit assignment via email to the professor with the email message header entitled: **EMP 3855 – Global and Contemporary Worship Song Leadership**

    Assessment rubric:

	Unsatisfactory (0 – 69 marks)	Good (70 – 79 marks)	Excellent (80 – 100 marks)
Writing Quality	None or minimal (superficial) research on the select issue.	Exhibit credible research effort on the select issue. Demonstrate ability to engage with the	Exhibit strong research effort on the select issue. Demonstrate strong ability to critically

	Summarizing of readings without or minimal (superficial) engagement with the issue as evidenced by argument based on personal experiences and cliché opinions.	issue as evidenced by writing supported by references to external scholarship in addition to commonly known observation. For AD students: Ability to identify and deploy common methodological lens.	engage with the issue as evidenced by well articulated writing amply supported by references to external scholarship in addition to commonly known observation. For AD students: Remarkable ability to identify and deploy insightful methodological lens.

(2) Seminar Presentation (20%) **DUE: As scheduled in the semester**

Drawn from their theo-aesthetics paper requirement, students presents a scholarly summation of their preliminary findings.

Presentation guidelines:

1. The presentation is to be aided by (i) use of audio-visual presentation and (ii) suitably crafted handout containing a bibliography of both printed and web-based resources.
2. The student will facilitate a class discussion thereafter on the topic.
3. Presentation duration:
    a. BD students – 20 minutes
    b. AD students – 30 minutes

Assessment rubric:

	Unsatisfactory (0 – 69 marks)	Good (70 – 79 marks)	Excellent (80 – 100 marks)
Content Quality	None or minimal (superficial) research on the select issue. Summarizing of readings without or minimal (superficial) engagement with the issue as evidenced by	Exhibit credible research effort on the select issue. Demonstrate ability to engage with the issue as evidenced by writing supported by references to external scholarship in addition to	Exhibit strong research effort on the select issue. Demonstrate strong ability to critically engage with the issue as evidenced by well articulated writing amply supported by references to

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	argument based on personal experiences and cliché opinions. None or inadequate base-line bibliography.	commonly known observation. Adequate base-line bibliography. For AD students: Ability to identify and deploy common methodological lens.	external scholarship in addition to commonly known observation. Impressive reference bibliography. For AD students: Remarkable ability to identify and deploy insightful methodological lens.
Presentation Delivery	Unfocused and/or haphazard leadership; Unable to respond to questions; uneven pacing, and hesitant delivery	Focused and/or systematic leadership; Able to respond to questions; reasonable pacing, and succinct delivery	Critically thoughtful and/or highly engaging leadership; Insightful responses to questions; strategically paced, and succinct delivery with ease and confidence

(3) Leadership (20%)   **DUE: Week 3 and 10 of the semester**
Students are to submit two (2) video recordings of their song leadership in corporate worship settings e.g. church worship, fellowship gathering, etc.

Recording guidelines:

1. The initial submission (**due on week 3 of the semester**) serves as the baseline of the student's worship music leadership skillset. The subsequent recording (**due week 10 of the semester**) submission to demonstrate the integration of new leadership techniques in enlivening worship.
2. For both recordings, the film footage should show the student in two music making settings:
   a. leading the songs in rehearsal (5-10 minutes or a worship set)
   b. leading the songs in worship (5-10 minutes or a worship set)

Assessment rubric:

	Unsatisfactory (0 – 69 marks)	Good (70 – 79 marks)	Excellent (80 – 100 marks)

Rapport with the assembly	Evident rapport and engagement with the assembly; Clear, audible communication, including eye contact that contributes to the process of song leading; Appropriate song selection for congregational singing	Evident rapport and engagement with the assembly; Clear, audible communication, including eye contact that contributes to the process of song leading; Appropriate song selection for congregational singing	Strong rapport and purposeful engagement with the assembly; Dynamic communication that contributes to the process of song leading; relaxed, confident, open demeanor; Thoughtful and enriching song selection for congregational singing
Leadership Proficiency	Haphazard and/or hesitant song leadership; obvious lack of prior preparation. Ineffective and/or lack of "presence" in encouraging participation and develop "flow."	Exhibits competent and/or confident leadership; evident prior preparation. Demonstrate "presence" in encouraging participation and develop "flow."	Highly engaging and/or enlivening leadership; strong evidence of prior preparation. Demonstrate distinctly creative and effective "presence" in encouraging participation and develop "flow."

(4) Worship Design (30%)   **DUE: Week 12**
A substantial creative summation work to showcase the strategic use of global and contemporary worship song repertoire in a worship setting.
   Design guidelines:
   1. Create a 60-minute service that makes use global and contemporary song sensitively.
   2. The theme-based service is to be a Leaders edition with rubric description of worship actions, performance practice suggestions, and appendices of music scores, background information and theo-aesthetics rationale for song selection decision, and other resources used for this event.

   Submission protocol:

1. Craft your essay using the Chicago Style (or Turabian): Note and Bibliography citation format. For example, see http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html
2. Format your essay in either MS Word (DOCX) or Rich Text Format (RTF) with 12-point size Times New Roman or equivalent font in double line space.
3. Ensure that your assignment bears your U of T registered name.
4. Submit assignment via email to the professor with the email message header entitled: **EMP 3855/6855 – Worship Design**

Assessment rubric:

	Unsatisfactory (0 – 69 marks)	Good (70 – 79 marks)	Excellent (80 – 100 marks)
Writing Quality	Essentially lists worship acts. Lack or minimum of helpful rubrics. Unfocusd or lack of theme for the worship event. None or lack of rationale for song selection and worship acts placement.	Worship acts are accompanied by generic rubrics. Demonstrate some effort in thoughtful development of the theme for the worship event. Offers normative rationale for song selection and worship acts placement.	Worship acts are accompanied by detailed rubrics. Demonstrate distinct imaginative concepts in thoughtful development of the theme for the worship event. Offers insightful rationale for song selection and worship acts placement.

Grading System
> A+ (90-100)
> A (85-89)
> A- (80-84)
> B+ (77-79)
> B (73-76)
> B- (70-72)
> Failure

Please see the appropriate handbook for more details about the grading scale and non-numerical grades (e.g. SDF, INC, etc).

*Late work. S*tudents are expected to hand in assignments by the date given in the course syllabus. **Submissions after the due date without prior approval from the professor incur significant grade loss**. This penalty is not applied to students with medical or compassionate difficulties; students facing such difficulties are kindly requested to consult with their faculty adviser or basic degree director, who should make a recommendation on the matter to the instructor. The absolute deadline for the course is the examination day scheduled for the course. Students who for exceptional reasons (e.g., a death in the family or a serious illness) are unable to complete work by this date may request an extension (SDF = "standing deferred") beyond the term. An SDF must be requested from the registrar's office in the student's college of registration no later than the last day of classes in which the course is taken. The SDF, when approved, will have a mutually agreed upon deadline that does not extend beyond the conclusion of the following term. If a student has not completed work but has not been granted an SDF, a final mark will be submitted calculating a zero for work not submitted.

Course grades. Consistently with the policy of the University of Toronto, course grades submitted by an instructor are reviewed by a committee of the instructor's college before being posted. Course grades may be adjusted where they do not comply with University grading policy (http://www.governingcouncil.utoronto.ca/policies/grading.htm) or college grading policy.

Policies

Accessibility. Students with a disability or health consideration, whether temporary or permanent, are entitled to accommodation. Students in conjoint degree programs must register at the University of Toronto's Accessibility Services offices; information is available at http://www.accessibility.utoronto.ca/. The sooner a student seeks accommodation, the quicker we can assist.

Attendance. This course observes Emmanuel College Attendance Policy.
Academic credit for a course requires regular class attendance, unless otherwise indicated in the course syllabus (e.g. for intensive courses, attendance is mandatory). Attendance means being present in the class for the entire scheduled class meeting, not just part of it. In the event of absence for any reason, students are expected to inform the professor prior to class, and are responsible for course materials missed. If attendance is poor due to extenuating circumstances, students are recommended to drop the course before the last day to withdraw without academic penalty. For students who miss three regular classes, or 25% of an intensive course, this may result in a lower grade or even a failing grade for the course. If attendance is poor due to extenuating circumstances, students may petition the Basic Degree Committee to drop a course without academic or financial penalty.

Plagiarism. Students submitting written material in courses are expected to provide full documentation for sources of both words and ideas in footnotes or endnotes. Direct quotations should be placed within quotation marks. (If small changes are made in the quotation, they should be indicated by appropriate punctuation such as brackets and ellipses, but the quotation

still counts as a direct quotation.) Failure to document borrowed material constitutes plagiarism, which is a serious breach of academic, professional, and Christian ethics. An instructor who discovers evidence of student plagiarism is not permitted to deal with the situation individually but is required to report it to his or her head of college or delegate according to the TST *Basic Degree Handbook* and the Graduate program Handbooks (linked from http://www.tst.edu/academic/resources-forms/handbooks and the University of Toronto *Code of Behaviour on Academic Matters* http://www.governingcouncil.utoronto.ca/AssetFactory.aspx?did=4871. A student who plagiarizes in this course will be assumed to have read the document "Avoidance of plagiarism in theological writing" published by the Graham Library of Trinity and Wycliffe Colleges http://www.trinity.utoronto.ca/Library_Archives/Theological_Resources/Tools/Guides/plag.htm.

Other academic offences*.* TST students come under the jurisdiction of the University of Toronto Code of *Behaviour on Academic Matters* http://www.governingcouncil.utoronto.ca/policies/behaveac.htm.

Back-up copies*.* Please make back-up copies of essays before handing them in.

Obligation to check email*.* At times, the course instructor may decide to send out important course information by email. To that end, all students in conjoint programs are required to have a valid utoronto email address. Students must have set up their utoronto email address which is entered in the ACORN system. Information is available at www.utorid.utoronto.ca. The course instructor will not be able to help you with this. 416-978-HELP and the Help Desk at the Information Commons can answer questions you may have about your UTORid and password. *Students should check utoronto email regularly* for messages about the course. **Forwarding** your utoronto.ca email to a Hotmail, Gmail, Yahoo or other type of email account is not advisable. In some cases, messages from utoronto.ca addresses sent to Hotmail, Gmail or Yahoo accounts are filtered as junk mail, which means that emails from your course instructor may end up in your spam or junk mail folder. Students in non-conjoint programs should contact the Registrar of their college of registration.

Email communication with the course instructor*.* The instructor aims to respond to email communications from students in a timely manner. *All email communications from students in conjoint programs should be sent from a utoronto email address.* Email communications from other email addresses are not secure, and also the instructor cannot readily identify them as being legitimate emails from students. The instructor is not obliged to respond to email from non-utoronto addresses for students in conjoint programs. Students in non-conjoint programs should only use the email address they have provided to their college of registration.

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Course Schedule

Week 1

    Course introduction, objectives and requirements
    Discussion: Who is an Enlivener?
    Reading
    Hawn, *Gather Into One* - "Mary Oyer – An Enlivener"

Week 2

    Historical Development of Congregational Song (18th – mid 20th century)
    Reading
    Hawn, *New Songs of Celebration Render: Congregational Song in the Twenty-First Century*

Week 3

    Historical Development of Congregational Song (mid 20th century – 2010)
    Reading
    Kimbrough, *Music & Mission: Toward a Theology and Practice of Global Song*
    Lim and Ruth, *Lovin' on Jesus: A Concise History of Contemporary Worship*

Week 4

    Music from East Africa and its performance practice
    Reading
    Gregory Barz, *Music in East Africa: Experiencing Music, Expressing Culture*

Week 5

    Music from West Africa and its performance practice
    Reading
    Stone, *Music in West Africa: Experiencing Music, Expressing Culture*

Week 6

    Music from Latin America and its performance practice
    Reading
    Moore, *Musics of Latin America*

Week 7

    Music from Central America and its performance practice
    Reading
    Moore, *Musics of Latin America*

Week 8

    Music from East and Southeast Asia and its performance practice
    Reading
    Provine, Tokumaru, and Witzleben, *East Asia: China, Japan, and Korea*

Week 9

    Music from South and Southeast Asia and its performance practice
    Reading
    Arnold, *South Asia: The Indian Subcontinent*

Week 10

    Music from Euro-North America and its performance practice
    Reading
    Ingalls, Landau, and Wagner, eds., *Christian Congregational Music: Performance, Identity and Experience*

Week 11

    Music from Euro-North America and its performance practice
    Reading
    Dueck, *Congregational Music, Conflict, and Community*

Week 12

    Economics and Global and Contemporary Worship Song
    Course Summary
    Reading
    TBA